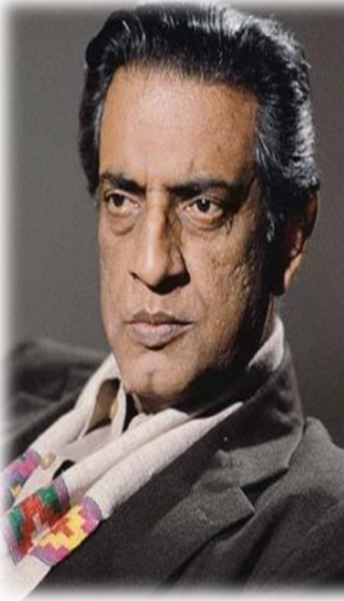


Greatest Of All Times

108

G
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A
T

Globally selected
PERSONALITIES



Cinema's characteristic forte is its
ability to capture and communicate
the intimacies of the human mind.

— Satyajit Ray —

AZ QUOTES



2 May 1921 <::><::><::> 23 Apr 1992

Compiled by:
Prof Dr S Ramalingam
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2 May 1921



23 Apr 1992

'Master Cinematographer'

On the Eve of our Founder-Chancellor's Birthday : 2022

Camera of

Satyajit Ray



On his 101st Year :<>: A Filmographic Profile

Oscar Award

https://www.youtube.com/watch?v=xksRC4AcEzk&ab_channel=Oscars



"
Somehow, I feel that an ordinary person-the man in the street if you like - is a more challenging subject for exploration than people in the heroic mould. It is the half shades, the hardly audible notes that I want to capture and explore.



Apu
SUBIR BANERJEE

This is the WRAPPER of the Book released/published by the Department of Visual Communication and Animation of Dr MGR Educational and Research Institute, Chennai - 600 095, INDIA.

Kindly visit the Web Page to reach/read the Book:

https://archive.org/details/dr-mgr-25-sep-2022-ray_20220918_0744



Academy Awards

Acceptance Speech

Satyajit Ray



Due to ill health Ray could not be present in the Oscar ceremony. Instead, a team from Hollywood came down to Kolkata in March 1991 to present the Oscar and record the acceptance speech. On 30th March evening in the Dorothy Chandler Pavilion in Los Angeles, Audrey Hepburn announced the name of Satyajit Ray as the recipient of Honorary Oscar for Lifetime Achievement. He joined the prestigious league following Greta Grabo, Cary Grant, Charlie Chaplin, James Stuart, Akira Kurosawa and Sophia Loren.



Year: 1991 (64th) Academy Awards

Category: Honorary Award

Winner: To Satyajit Ray, in recognition of his rare mastery of the art of motion pictures, and of his profound humanitarian outlook, which has had an indelible influence on filmmakers and audiences throughout the world.

(accepted on tape from Calcutta, India)

Presenter: Audrey Hepburn

Date & Venue: March 30, 1992; Dorothy Chandler Pavilion

Satyajit Ray:

"Well, it's an extraordinary experience for me to be here tonight to receive this magnificent award; certainly, the best achievement of my movie-making career. When I was a small, small school boy, I was terribly interested in the cinema. Became a film fan, wrote to Deanna Durbin. Got a reply, was delighted. Wrote to Ginger Rogers, didn't get a reply. Then of course, I got interested in the cinema as an art form, and I wrote a twelve-page letter to Billy Wilder after seeing "Double Indemnity." He didn't reply either. Well, there you are. I have learned everything I've learned about the craft of cinema from the making of American films. I've been watching American films very carefully over the years and I loved them for what they entertain, and then later loved them for what they taught. So, I express my gratitude to the American cinema, to the motion picture association who have given me this award and who have made me feel so proud. Thank you very, very much."



Please visit:

https://www.youtube.com/watch?v=0mdMUhnGfUc&ab_channel=WildFilmsIndia

<https://www.oscars.org/film-archive/collections/satyajit-ray-collection>

Oscar Award

https://www.youtube.com/watch?v=xksRC4AcEzk&ab_channel=Oscars



NOMINEES FOR THE AWARD

Nominating Ray for Life Time Achievement Oscar, 1991

JAMES IVORY

Satyajit Ray is among the world's greatest directors, living or dead... Isn't it curious that the newest, the most modern of the arts, has found one of its deepest, most fluent expressions in the work of an artist like Ray, who must make his seamless films, many have been masterpieces, in a chaotic and volatile corner of one of the world's oldest cultures, amidst the most stringent shortages of today's advanced movie-making material and equipment? It would be fitting to honour this great man, who has influenced so many other.

JOHN SCHLESINGER

His extraordinary body of work has not only greatly influenced so many filmmakers, but has profoundly affected their humanitarian attitude. The seeming 'simplicity' of his films is the mark of a truly great master and I would be overjoyed if he were to be honoured by the Academy.

ELIA KAZAN

I want to add my voice to those of Scorsese and Merchant in asking the Academy grant Satyajit Ray an Honorary Lifetime Achievement Award. I have admired his films for many years and for me he is the filmic voice of India, speaking for the people of all classes of the country. He is the most sensitive and eloquent artist and it can truly be said in his case that when we honour him, we are honouring ourselves.

GEORGE LUCAS

Satyajit Ray is an extraordinary filmmaker with a long and illustrious career who has had a profound influence on filmmakers and audiences throughout the world. By honouring Satyajit Ray, the Academy will help bring his work to the attention of a larger public, particularly to young filmmakers, on whom his work will certainly have a positive effect.

MARTIN SCORSESE

I was in high school and I happened to see *Pather Panchali* on television, dubbed in English, with commercials. It didn't matter. The images of the Indian culture we had had before, and I'm talking when I was 14 years old or 15 years old, were usually through colonialist eyes. And when Satyajit Ray did his films you suddenly did not understand the culture because it was so complex but you became attached to the culture through the people, and it didn't matter what they were speaking, what they were wearing, what their customs were. Their customs were very, very interesting and surprising, and you suddenly began to realize there are other cultures in the world.

LORD RICHARD ATTENBOROUGH

He did not give a damn about supposedly accepted tempo. Ray had the courage, knowledge and conviction to do it at the tempo and form he believed correct, that's why his films could be described as most beautiful pieces of compositions, poems.

The AWARDS

Satyajit Ray



Source: <https://satyajitray.org/awards/>

Satyajit Ray received numerous awards, both for personal achievements as a filmmaker and for the films he made. In 1978, the organising committee of the Berlin Film Festival ranked Satyajit Ray as one of the three all-time best directors.

In 1992, Satyajit Ray received the honorary Academy Award ©A.M.P.A.S. ® - Lifetime Achievement - "In recognition of his rare mastery of the art of motion pictures and for his profound humanitarian outlook, which has had an indelible influence on filmmakers and audiences throughout the world." Other honours include "Légion d'Honneur", France and "Bharatratna" (Jewel of India), India.

The following is the List, though not exhaustive, of Awards conferred on him as well as on his Films.

~~~~~

## [A] PERSONAL AWARDS

- Padmashree, India, 1958
- Padmabhushan, India, 1965
- Magasaysay Award, Manila, 1967
- Star of Yugoslavia, 1971
- Doctor of Letters, Delhi University, 1973
- D. Litt., Royal College of Arts, London, 1974
- Padmabibhushan, India, 1976
- D. Litt., Oxford University, 1978
- Special Award, Berlin Film Festival, 1978
- Deshikottam, Visva-Bharati University, India, 1978
- Special Award, Moscow Film Festival, 1979
- D. Litt., Burdwan University, India, 1980
- D. Litt., Jadavpur University, India, 1980
- Doctorate, Benaras Hindu University, India, 1981
- D. Litt., North Bengal University, India, 1981
- Hommage à Satyajit Ray, Canes Film Festival, 1982
- Special Golden Lion of St. Mark, Venice Film Festival, 1982
- Vidyasagar Award, Govt. of West Bengal, 1982
- Fellowship, The British Film Institute, 1983
- D. Litt., Calcutta University, India, 1985
- Dadasaheb Phalke Award, India, 1985
- Soviet Land Nehru Award, 1985
- Fellowship, Sangeet Natak Academy, India, 1986
- Légion d'Honneur, France, 1987
- D. Litt., Rabindra Bharati University, India, 1987
- Oscar for Lifetime Achievement, USA, 1992
- Bharatratna, India, 1992

## [B] FILMS

### Pather Panchali (Song of the Little Road), 1955

- President's Gold & Silver Medals, New Delhi, 1955
- Best Human Document, Cannes 1956
- Diploma Of Merit, Edinburgh, 1956
- Vatican Award, Rome, 1956
- Golden Carbao, Manila, 1956
- Best Film and Direction, San Francisco, 1957
- Selznik Golden Laurel, Berlin, 1957
- Best Film, Vancouver, 1958
- Critics' Award - Best Film, Stratford, (Canada), 1958
- Best Foreign Film, New York, 1959
- Kinema Jumbo Award: Best Foreign Film, Tokyo 1966
- Bodil Award: Best Non-European Film of the Year, Denmark, 1966

### Aparajito (The Unvanquished), 1956

- Golden Lion of St. Mark, Venice, 1957
- Cinema Nuovo Award, Venice, 1957
- Critics Award, Venice, 1957
- FIPRESCI Award, London, 1957
- Best Film and Best Direction, San Francisco, 1958
- International Critic' Award, San Francisco, 1958
- Golden Laurel for Best Foreign Film of 1958-59, USA
- Selznik Golden Laurel, Berlin, 1960
- Bodil Award: Best Non-European Film of the Year, Denmark, 1967

### Jalsaghar (The Music Room), 1958

- President's Silver Medal, New Delhi, 1959
- Silver Medal for Music, Moscow, 1959

### Apur Sansar (The World Of Apu), 1959

- President's Gold Medal, New Delhi, 1959
- Sutherland Award for Best Original And Imaginative Film, London, 1960
- Diploma Of Merit, 14th International Film festival, Edinburgh, 1960
- Best Foreign Film, National Board of Review of Motion Pictures, USA, 1960

### Apu Trilogy (Pather Panchali, 1955; Aparajito, 1956; Apur Sansar, 1959)

- Wington Award for each film, London Festival, 1980

### Devi (The Goddess), 1960

- President's Gold Medal, New Delhi, 1961

### Teen Kanya (Three Daughters /Two Daughters), 1961

- President's Silver Medal, New Delhi, 1961 (for Samapti)
- Golden Boomerang, Melbourne, 1962 (for the Two Daughters)
- Selznik Golden Laurel Award, Berlin, 1963

### **Rabindranath Tagore (Documentary film), 1961**

- President's Gold Medal, New Delhi, 1961
- Golden Seal, Locarno, 1961
- Special Mention, Montevideo, 1962

### **Abhijan (The Expedition), 1962**

- President's Silver Medal, New Delhi, 1962

### **Mahanagar (The Big City), 1963**

- Certificate of Merit, New Delhi, 1964
- Silver Bear For Best Direction, Berlin, 1964

### **Charulata (The Lonely Wife), 1964**

- President's Gold Medal, New Delhi, 1964
- Silver Bear For Best Direction, Berlin, 1965
- Catholic Award, Berlin, 1965
- Best Film, Acapulco, 1965

### **Nayak (The Hero), 1966**

- Best Screenplay and Story, New Delhi, 1967
- Critics' Prize (Unicrit award), Berlin, 1966
- Special Jury Award, Berlin, 1966

### **Chiryakhana (The Zoo), 1967**

- Best Direction, West Bengal Government, 1968

### **Goopy Gyne Bagha Byne (The Adventures of Goopy and Bagha), 1968**

- Award for Best Direction, New Delhi, 1968
- President's Gold and Silver Medals, New Delhi, 1970
- Silver Cross, Adelaide, 1969
- Best Director, Auckland, 1969
- Merit Award, Tokyo, 1970
- Best Film, Melbourne, 1970

### **Pratidwandi (The Adversary) 1970**

- Special Award, New Delhi, 1971
- President's Silver Medal, New Delhi, 1971

### **Seemabaddha (Company Limited), 1971**



- President's Gold Medal, New Delhi, 1972
- PIPRESCI Award, Venice, 1972

### **The Inner Eye, 1972**

- President's Gold Medal, new Delhi, 1974

### **Asani Sanket (Distant Thunder), 1973**

- Presidents Gold Medal for Music Direction, New Delhi, 1973
- Best Regional Film, New Delhi, 1973
- Golden Bear, Berlin, 1973
- Golden Hugo, Chicago, 1974

### **Sonar Kella (The Golden Fortress), 1974**

- President's Silver Medal, Best Screenplay, Direction, New Delhi, 1974
- Best Film, Direction and Screenplay, Government of West Bengal, 1974
- Best Feature Film for Children and Young Adults, Tehran, 1975

### **Jana Aranya (The Middleman), 1975**

- Best Direction, New Delhi, 1975
- Best Film, Direction, Screenplay, Government of West Bengal, 1975
- Karlovy Vary Prize, 1976

### **Shatranj Ke Khilari (The Chess Players), 1977**

- Best Feature Film in Hindi, New Delhi, 1977
- Best Color Photography, New Delhi, 1977

### **Joi Baba Felunath (The Elephant God), 1978**

- Best Children's Film, New Delhi, 1978
- Best Feature Film, Hong Kong Film Festival, 1979

### **Hirak Rajar Deshe (The Kingdom of Diamonds), 1980**

- Best Music, Director, New Delhi, 1980
- Best Lyrics, New Delhi, 1980
- Special Award, Cyprus, 1984

### **Sadgati (Deliverance), 1981**

- Special Jury Award, New Delhi, 1981

### **Ghare-Baire (The Home and the World), 1984**

- Best Bengali Film, New Delhi, 1984
- Best Costume design, New Delhi, 1984

### **Ganashatru (An Enemy of the People), 1989**

- Best Bengali Film, New Delhi, 1989

## Agantuk (The Stranger), 1991

- FIPRESCI Award, Venice, 1991
- Best Film, New Delhi, 1991
- Best Director, New Delhi, 1991

\*\*\*\*\*

## List of Awarding Authorities

**Satyajit Ray**



| S.No. | Name of Awarding Organisations/Bodies/Authorities |
|-------|---------------------------------------------------|
| 1     | Government of India                               |
| 2     | Soviet Union                                      |
| 3     | Government of France                              |
| 4     | Government of West Bengal                         |
| 5     | Government of Yugoslavia                          |
| 6     | Ramon Magsaysay Award Foundation                  |
| 7     | University of Oxford                              |
| 8     | University of Delhi                               |
| 9     | Banaras Hindu University                          |
| 10    | University of North Bengal                        |
| 11    | Visva-Bharati University                          |
| 12    | University of Burdwan                             |
| 13    | Jadavpur University                               |
| 14    | University of Calcutta                            |
| 15    | Royal College of Art                              |
| 16    | Rabindra Bharati University                       |
| 17    | Sangeet Natak Akademi                             |
| 18    | British Film Institute                            |
| 19    | Directorate of Film Festivals                     |
| 20    | Tokyo International Film Festival                 |
| 21    | San Francisco International Film Festival         |
| 22    | Academy of Motion Picture Art and Sciences        |
| 23    | Venice Film Festival                              |
| 24    | Cannes Film Festival                              |
| 25    | Mosco International Film Festival                 |
| 26    | Berlin International Film Festival                |
| 27    | Bengal Film Journalists' Association              |
| 28    | Danish Film Critics Association                   |

|    |                                              |
|----|----------------------------------------------|
| 29 | British Academy Film Awards                  |
| 30 | Filmfare Awards                              |
| 31 | National Board of Review of Motion Pictures. |
| 32 | Manila Film Festival                         |
| 33 | Rome Film Festival                           |
| 34 | Stratford Film Festival                      |
| 35 | USA Film Festival                            |
| 36 | Vancouver International Film Festival        |
| 37 | New York Film Festival                       |
| 38 | Edenborough International Film Festival      |
| 39 | Locamo International Film Festival           |
| 40 | Melbourne International Film Festival        |
| 41 | Acapulco International Film Festival         |
| 42 | Auckland International Film Festival         |
| 43 | Chicago International Film Festival          |
| 44 | Hongkong International Film Festival         |
| 45 | BFI London Film Festival                     |
| 46 | Karlovy Vary International Film Festival     |
| 47 | Tehran International Film Festival           |

Please visit:

<https://satyajitray.org/awards/>



# List of Films

## Satyajit Ray

### [A] Films Directed by Ray

Ray also wrote screenplays of all his films, operated the camera and composed music for most of the films and many of his films are based on his own stories.

- 1955 - Pather Panchali (Song of the Little Road), 115 min., B/W. 1956
- 1956 - Aparajito (The Unvanquished), 113 min., B/W.
- 1958 - Parash Pathar (The Philosopher's Stone), 111 min., B/W
- 1958 - Jalsaghar (The Music Room), 100 min., B/W
- 1959 - Apur Sansar (The World of Apu), 106 min., B/W.
- 1960 - Devi (The Goddess), 93 min., B/W. Devi [DVD]
- 1961 - Teen Kanya (Three Daughters),  
Postmaster 56 min.; Monihara 61 min.; Samapti 56 min. (Two Daughters, Postmaster 56 min; Samapti 56 min), B/W.
- 1961 - Rabindranath Tagore, Documentary, 54 min, B/W
- 1962 - Kanchenjunga, 102 min., Color
- 1962 - Abhijan (The Expedition), 150 min., B/W
- 1963 - Mahanagar (The Big City), 131 min., B/W
- 1964 - Charulata (The Lonely Wife), 117 min., B/W.
- 1964 - Two, Short, 15 min., B/W
- 1965 - Kapurush - O - Mahapurush (The Coward and the Holy Man), 74 + 65 min., B/W
- 1966 - Nayak (The Hero), 120 min., B/W
- 1967 - Chiriyakhana (The Zoo), 125 min., B/W
- 1968 - Goopy Gyne Bagha Byne (Adventures of Goopy and Bagha), 132 min., B/W & part in color
- 1969 - Aranyer Din Ratri (Days and Nights in the Forest), 115 min., B/W
- 1970 - Pratidwandi (The Adversary), 110 min., B/W
- 1971 - Seemabaddha (Company Limited), 112 min., B/W
- 1971 - Sikkim, Documentary, 60 min., B/W
- 1972 - The Inner Eye, Documentary, 20 min., Color



- [1973 - Ashani Sanket \(Distant Thunder\)](#), 101 min., Color.
- [1974 - Sonar Kella \(The Fortress\)](#), 120 min., Color
- [1975 - Jana Aranya \(The Middleman\)](#), 131 min., B/W.
- [1976 - Bala](#), Documentary, 33 min., Color
- [1977 - Shatranj Ke Khilari \(The Chess Players\)](#), 113 min., Color
- [1978 - Joi Baba Felunath \(The Elephant God\)](#), 112 min, Color
- [1980 - Hirak Rajar Deshe \(Kingdom of Diamonds\)](#), 118 min., Color
- [1980 - Pikoo \(Pikoo's Day\)](#), Short, 26 min., Color
- [1981 - Sadgati \(The Deliverance\)](#), 52 min., Color
- [1984 - Ghare-Baire \(Home and the World\)](#), 140 min., Color.
- [1987 - Sukumar Ray](#), Documentary, 30 min., Color
- [1989 - Ganashatru \(Enemy of the People\)](#), 100 min., Color
- [1990 - Shakha Prashakha \(Branches of the Tree\)](#), 121 min., Color
- [1991 - Agantuk \(The Stranger\)](#), 120 min., color.

## **[B] Films with Contributions by Ray**

### **As composer and screenplay writer.**

- Baksa Badal (feature), Director – Nityananda Dutta
- Phatikchand (feature), Director – Sandip Ray
- Satyajit Ray Presents (13 shorts for TV, Stories by Satyajit Ray), Director – Sandip Ray
- Satyajit Ray Presents 2 (a TV series based on 2 long stories and a Feluda novel by Satyajit Ray), Director – Sandip Ray.

### **As Composer**

- Shakespeare Wallah (feature), Director- James Ivory

### **As Screenplay Writer**

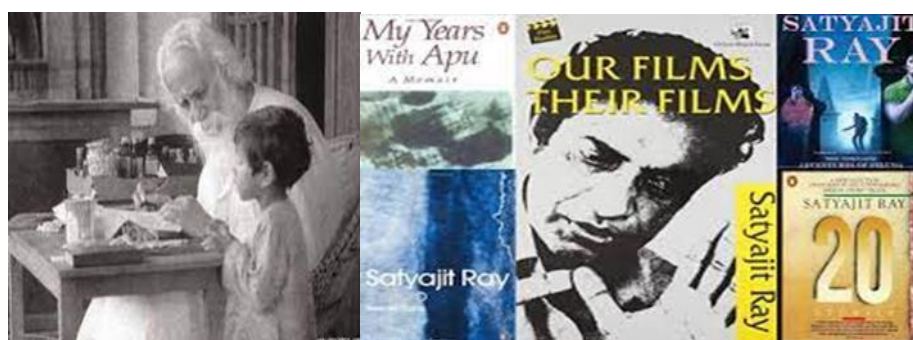
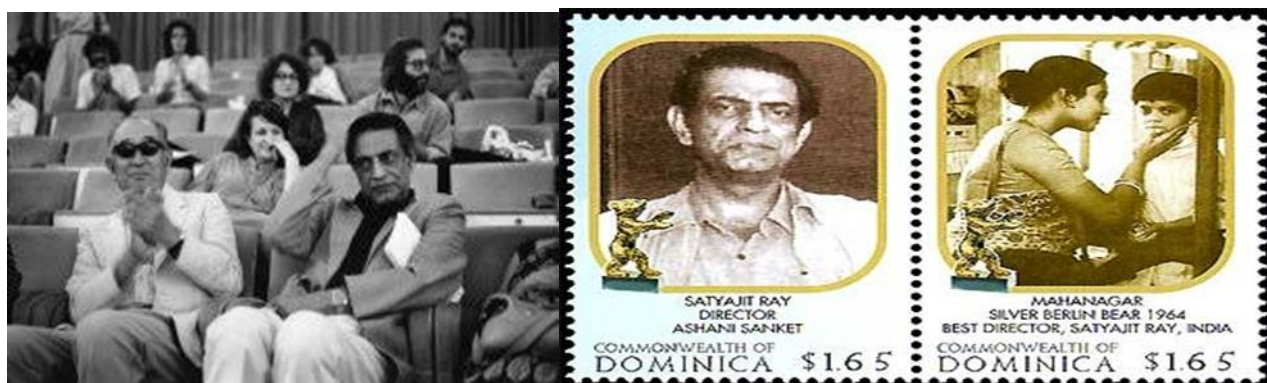
- Uttaran (Broken Journey) Director – Sandip Ray
- Target (1995): a feature directed by – Sandip Ray

### **Documentaries & TV shows about Ray**

- 1963 – Creative Artists of India: Satyajit Ray (BD Garga for Films Division, India)

- 1968 – Creative persons: Satyajit Ray (Janes Beveridge for W-NET Educational TV)
- 1969 – Late night line-up: An interview with Satyajit Ray (BBC Television, UK)
- 1978 – South Bank Show: Satyajit Ray (Melvyn Bragg for London Weekend Television, UK)
- 1983 – The Music of Satyajit Ray (Utpalendu Chakravarti for NFDC, India)
- 1984 – Satyajit Ray: Portrait of a Director (Zia Mohyeddin for Central Television, UK)
- 1984 – Satyajit Ray (Shyam Benegal for Films Division, India, full length)
- 1988 – Omnibus: The Cinema of Satyajit Ray (Adam Low for BBC, UK, 1 hr)
- 1990 – Satyajit Ray-Introspections (Museum of Modern Art. A video about Satyajit Ray and his filmmaking)

Source: <https://satyajitray.org/filmography/>



## Triumph of Satyajit Ray's Pather Panchali 1955, A huge success

A few months later, on August 26, 1955, Pather Panchali was finally released in Calcutta. Using his advertising experience, Ray had designed five billboards including a full-sized 8ftX20ft. one. It had Apu and Durga running in vast landscape of dark monsoon clouds with Pather Panchali being the only legend. The film did only moderately well in the first two weeks. By third week however, the word spread and it was running packed at three cinema houses. The cinema house, however, had only booked for six weeks. It was then shown in another chain for seven more weeks. It was a box-office success.

Ray and his crew were feted at numerous functions. Dr. B.C. Roy, who had seen the film earlier, organised a screening for Pandit Jawaharlal Nehru, the Prime Minister of India who was on a visit to Calcutta. Nehru was moved by the film and ensured that Pather Panchali was entered in the Cannes Films festival, 1956, despite a move by some to oppose the entry.

The screening at Cannes took place on one of the festival holidays at midnight. As result, most of the jury members did not turn up. On the insistence of a few film critics and Ray's friends, Lindsay Anderson and Andre Bazin among them, another screening was held with the full jury. The film won the special jury prize for "the Best Human Document". Pather Panchali went on to win a dozen odd prizes at home and film festivals abroad, including Best Actress for Chunibala for her role as Indir Thakrun at Manila.

The recognition persuaded him to take the plunge. He decided to give up advertising and turn to film making as a full-time career. And thus began a long and illustrious career. His first film, Pather Panchali had established Satyajit Ray as a world-class direct



A scene from Pather Panchali:  
Surabaya, Durga and Apu



# The Apu Trilogy

**Satyajit Ray**



Here, a brief background of all THREE films is given to enable the readers to know, study and watch these Films!

## [1] PATHER PANCHALI (Song of the Little Road), 1955

### AWARDS

- President's Gold & Silver Medals, New Delhi, 1955
- Best Human Document, Cannes 1956
- Diploma of Merit, Edinburgh, 1956
- Vatican Award, Rome, 1956
- Golden Carbao, Manila, 1956
- Best Film and Direction, San Francisco, 1957
- Selznik Golden Laurel, Berlin, 1957
- Best Film, Vancouver, 1958
- Critics' Award - Best Film, Stratford, (Canada), 1958
- Best Foreign Film, New York, 1959
- Kinema Jumbo Award: Best Foreign Film, Tokyo 1966
- Bodil Award: Best Non-European Film of the Year, Denmark, 1966

### Details:

|                        |                                                                               |
|------------------------|-------------------------------------------------------------------------------|
| Producer               | Government of West Bengal                                                     |
| Screenplay & Direction | Satyajit Ray, based on the novel 'Pather Panchali' by Bibhutibhushn Banerjee. |
| Cinematography         | Subrata Mitra                                                                 |
| Editing                | Dulal Dutta                                                                   |
| Art Direction          | Bansi Chndragupta                                                             |
| Sound                  | Bhupen Ghosh                                                                  |
| Music                  | Pandit Ravi Shankar                                                           |
| US Distributor         | Merchant-Ivory/Sony Pictures Classics                                         |



## Cast:

| Characters              | Actors          |
|-------------------------|-----------------|
| Harihar, the father     | Kanu Banerjee   |
| Apu                     | Subir Banerjee  |
| Durga, young girl       | Uma Das Gupta   |
| Durga, child            | Runki Banerjee  |
| Sarbajaya, Apu's mother | Karuna Banerjee |
| Indir Thakrun, old aunt | Chunibala Devi  |
| Candy seller            | Haren Banerjee  |

## Brief Story

Young Apu is growing into manhood in a Bengal village in India, as his parents struggle to provide him with food on a daily basis. Apu's father Harihar Roy dreams of being a writer, but is stuck with the paltry earnings of a sometimes-priest. In addition to his father and mother, Apu shares his home with a sister, Durga, and his father's aging cousin, Indir. Indir's presence has created a high level of tension and more than a little resentment from Apu's mother, Sarbajaya, because the relative is not only old, but infirm and must be cared for as if she were a third child.

When Durga steals mangoes to give to Indir, Sarbajaya is enraged, and at one-point kicks Indir out for encouraging her daughter's stealing. Indir returns the next day after staying with another relative. Tensions rise even more when a neighbour, a vindictive aunt, who is more economically stable, accuses Durga of stealing a necklace from her daughter.

Durga and Apu get into some playful fights, and Sarbajaya kicks Indir out of her house yet again, distressed by how much attention and care the old woman needs.

When Durga and Apu wander into a large field near their home, they notice a train passing by, as well as a large, humming electrical grid, both representing the changes of modernity. On their way back to the ancestral home, they find Indir, who was turned away by Sarbajaya, dead in the middle of the forest.

Desperate for work, Hari leaves his family to go in search of an income, leaving Sarbajaya, Durga, and Apu to fend for themselves. During her father's time away, Durga comes down with pneumonia after playing outside in a monsoon for too long. Soon she succumbs to the illness and dies. When Apu's father returns home, he is upbeat and excitedly informs them of his success by handing out presents, including a beautiful sari he bought for Durga. Only then does he get the news of his daughter's unexpected death, at which point the grief overwhelms him and he collapses.

Apu makes the decision that he must take the entire family to move near the river where he will have more professional prospects. As they are gathering their belongings and cleaning the house, Apu comes across the necklace that Durga denied stealing, which has been secreted away inside a bowl all this time.

Apu steals away to a nearby pond and tosses the necklace into it, watching as the weeds conceal its presence before joining his parents and the ox-cart which takes them away to their new life.

## MAJOR CHARACTERS

### Sarbajaya [Karuna Banerjee]

Sarbajaya is the wife of Harihar, and the matriarch of the central family. She lives in poverty and does her best to keep her household going while her husband struggles to find work. She has dreams of her own, but she has given up on them in order to support her family. This responsibility is especially burdensome because Harihar is easily cheated out of money and doesn't generally make very much. She must keep her children in line and then bear the loss of Durga at the end of the story. Her journey is a burdensome one, in that she







Please visit to watch the Film  
[https://www.youtube.com/watch?v=6KBIYninigY&ab\\_channel=BEJOD](https://www.youtube.com/watch?v=6KBIYninigY&ab_channel=BEJOD)

## [2] APARAJITO (The Unvanquished), 1956

### AWARDS

- Golden Lion of St. Mark, Venice, 1957
- Cinema Nuovo Award, Venice, 1957
- Critics Award, Venice, 1957
- FIPRESCI Award, London, 1957
- Best Film and Best Direction, San Francisco, 1958
- International Critic' Award, San Francisco, 1958
- Golden Laurel for Best Foreign Film of 1958-59, USA
- Selznik Golden Laurel, Berlin, 1960
- Bodil Award: Best Non-European Film of the Year, Denmark, 1967

### Details:

|                        |                                                                          |
|------------------------|--------------------------------------------------------------------------|
| Producer               | Epic Films (Satyajit Ray)                                                |
| Screenplay & Direction | Satyajit Ray; based on the novel "Aparajita" by Bibhutibhushan Banerjee. |
| Cinematography         | Subrata Mitra                                                            |
| Editing                | Dulal Dutta                                                              |
| Art Direction          | Bansi Chandragupta                                                       |
| Sound                  | Durgadas Mitra                                                           |
| Music                  | Pandit Ravi Shankar                                                      |
| US Distributor         | Merchant-Ivory/Sony Pictures Classics                                    |

### Cast:

| Characters              | Actors             |
|-------------------------|--------------------|
| Harihar, the father     | Kanu Banerjee      |
| Boy Apu                 | Pinaki Sen Gupta   |
| Adolescent Apu          | Samaran Ghosal     |
| Sarbajaya, Apu's mother | Karuna Banerjee    |
| Bhabataran, old uncle:  | Ramani Sen Gupta   |
| Nanda Babu:             | Charaprakash Ghosh |
| Headmaster:             | Subodh Ganguly     |

### Brief Story

Harihar, Sarbajaya and their ten-year-old son Apu, live in the Temple City of Banaras (Varanasi) on the banks of the holy river Ganga (Ganges). Harihar earns a meager living by reciting religious scriptures. The film opens with Apu wandering and exploring the city. He also encounters their neighbour Nanda Babu, who would soon make a pass at Sarbajaya.

Harihar falls ill with fever and collapses at the riverbank. In the early hours of the next morning, Sarbajaya wakes Apu to fetch holy water from the river to put in his father's mouth as he is dying. Harihar's death leaves mother and son to fend for themselves.

The mother decides to return with Apu to live in a village where an old uncle works as a priest. Apu's mother works to support the family. Apu is initiated into priesthood and takes over the old man's work. He is unhappy



★  
★ Apu, now sixteen, wins a scholarship and departs for Calcutta, leaving her alone. It breaks Sarbajaya's heart,  
★ but she relents. Her health is failing, and the loneliness in the village takes its toll.  
★

★ On a night sparkling with dancing fireflies, Sarbajaya dies. Apu comes back to an empty house. He grieves ★  
★ for his mother, but soon finds strength to leave the village for the last time, to carry on with his new life in ★  
★ the city. ★

## Some selected Pictures





Please visit to watch the Film

[https://www.youtube.com/watch?v=ScY3BmjtXnY&ab\\_channel=AlukuchiMalukuchi](https://www.youtube.com/watch?v=ScY3BmjtXnY&ab_channel=AlukuchiMalukuchi)

### [3] **APUR SANSAR** (The World of Apu), 1959

#### AWARDS

President's Gold Medal, New Delhi, 1959

Sutherland Award for Best Original and Imaginative Film, London, 1960

Diploma Of Merit, 14th International Film festival, Edinburgh, 1960

Best Foreign Film, National Board of Review of Motion Pictures, USA, 1960

#### Details:

|                        |                                                                          |
|------------------------|--------------------------------------------------------------------------|
| Producer               | Satyajit Ray Productions                                                 |
| Screenplay & Direction | Satyajit Ray; based on the novel "Aparajita" by Bibhutibhushan Banerjee. |
| Cinematography         | Subrata Mitra                                                            |
| Editing                | Dulal Dutta                                                              |
| Art Direction          | Bansi Chandragupta                                                       |
| Sound                  | Durgadas Mitra                                                           |
| Music                  | Pandit Ravi Shankar                                                      |
| US Distributor         | Merchant-Ivory/Sony Pictures Classics                                    |

## Cast:

| Characters                | Actors              |
|---------------------------|---------------------|
| Apu, Apurba Kumar Roy     | Soumitra Chatterjee |
| Aparna                    | Sharmila Tagore     |
| Pulu                      | Swapan Mukherjee    |
| Kajal                     | Alok Chakravarty    |
| Pulu's wife               | Sefalika Devi       |
| Sasinarayan, Pulu's uncle | Dhires Majumdar     |
| Landlord                  | Dhiren Ghosh        |
| Bridegroom                | Tusar Banerjee      |
| Murari, Aparna's brother  | Abhijit Chatterjee  |

## Brief Story

Apur Sansar is the third and final film of the The Apu Trilogy. Apu (Soumitra Chatterjee) is now a graduate and without a job. He lives in a rented room next to a busy railway yard. He finds himself among a large population of the unemployed youth in the city. To pay his rent, he has to sell his books. The job search turns out to be an amusing and a tormenting experience.

Unfazed, He is writing a novel based on his life, which he hopes will make him famous. His life takes a turn, however, when he meets his old friend Pulu. He coerces Apu to travel to his ancestral village to attend the wedding of his cousin, Aparna (Sharmila Tagore). On the boat ride to the village Pulu reads Apu's manuscript and appreciates the work.

On the day of the wedding, the bridegroom turns out to be mentally deranged and the wedding is cancelled. The villagers believe if she is not married before the auspicious hour passes, the ill-fated bride can never be married again. Apu primarily is of sympathy for the bride and some convincing by Pulu, agrees to be the substitute groom. He has not even seen her yet.

The marriage takes place and Apu and his young wife return to his Calcutta apartment. Soon, a warm and caring relationship develops. Apu willingly takes up the clerical job that he has so far avoided. The marital bliss, however, is short lived.

Aparna becomes pregnant, and she goes to her parents' place for childbirth. She dies during the childbirth. Apu's world shatters as he receives the news of Aparna's death. Sunken in grief, he refuses to even see the child whom he holds responsible for his wife's death. He leaves Calcutta to lead the life of a wanderer.

About five years pass, Apu's friend Pulu, who had been abroad, is shocked to find the child growing wild and not cared for. Pulu goes in search of Apu and requests to take responsibility for his son, Kajal.

Reluctantly, Apu comes back to the village. On seeing Kajal, Apu is overwhelmed by affection. Now it is the child who refuses to accept him as his father. Apu wins over the little boy. The child accepts him as a friend, though not as a father yet. United, they leave for Calcutta to make a new beginning.

## Some selected Pictures











[Please visit to watch the Film](#)

[https://www.youtube.com/watch?v=O6SpsEz8v-s&ab\\_channel=AashiryaStudios](https://www.youtube.com/watch?v=O6SpsEz8v-s&ab_channel=AashiryaStudios)

## **THE APU TRILOGY** **(PATHER PANCHALI, 1955; APARAJITO, 1956; APUR SANSAR, 1959)**

Wington Award for each film, London Festival, 1980

Two decades after its original negatives were burned in a fire, Satyajit Ray's breath-taking milestone of world cinema rises from the ashes in a meticulously reconstructed new restoration. *The Apu Trilogy* brought India into the golden age of international art-house film, following one indelible character, a free-spirited child in rural Bengal who matures into an adolescent urban student and finally a sensitive man of the world. These delicate masterworks—*Pather Panchali* (Song of the Little Road), *Aparajito* (The Unvanquished), and *Apur Sansar* (The World of Apu)—based on two books by Bibhutibhusan Banerjee, were shot over the course of five years, and each stand on its own as a tender, visually radiant journey. They are among the most achingly beautiful, richly humane movies ever made—essential works for any film lover.

### Apu in Trilogy



Visit these Webpages to enjoy *The Apu Trilogy*

<https://satyajitray.org/apu-trilogy/>

<https://www.criterion.com/boxsets/1145-the-apu-trilogy>  
<https://www.imdb.com/title/tt0052572/>  
<https://www.imdb.com/title/tt0048473/>  
<https://www.imdb.com/title/tt15964372/>  
<https://www.imdb.com/title/tt0048956/>

\*\*\*\*\*

## NOMINATIONS AND AWARDS

### National Awards

#### President's Medals

- **Winner** – 1955 – President's Gold & Silver Medals (New Delhi) – *Pather Panchali* (Song of the Little Road)
- **Winner** – 1959 – President's Gold Medal (New Delhi) – *Apur Sansar* (The World of Apu)

#### National Film Awards

- **Winner** – 1956 – **Best Film** – *Pather Panchali* (Song of the Little Road)
- **Winner** – 1956 – **Best Feature Film in Bengali** – *Pather Panchali* (Song of the Little Road)
- **Winner** – 1960 – **Best Film** – *Apur Sansar* (The World of Apu)

### International Film Festivals

#### Cannes Film Festival

- **Winner** – 1956 – **Best Human Document** – *Pather Panchali* (Song of the Little Road)
- **Winner** – 1956 – **OCIC Award** (Special Mention) – *Pather Panchali* (Song of the Little Road)
- **Nominated** – 1956 – **Golden Palm for Best Film** – *Pather Panchali* (Song of the Little Road)

#### Venice Film Festival

- **Winner** – 1957 – **Golden Lion of St. Mark for Best Film** – *Aparajito* (The Unvanquished)
- **Winner** – 1957 – **Cinema Nuovo Award** – *Aparajito* (The Unvanquished)
- **Winner** – 1957 – **Critics Award** – *Aparajito* (The Unvanquished)

#### Berlin International Film Festival

- **Winner** – 1957 – **Selznick Golden Laurel for Best Film** – *Pather Panchali* (Song of the Little Road)
- **Winner** – 1960 – **Selznick Golden Laurel for Best Film** – *Aparajito* (The Unvanquished)

#### British Film Institute Awards, London Film Festival

- **Winner** – 1957 – **FIPRESCI Award** – *Aparajito* (The Unvanquished)
- **Winner** – 1960 – **Sutherland Trophy for Best Original And Imaginative Film** – *Apur Sansar* (The World of Apu)
- **Winner** – 1980 – **Wington Award** – Apu Trilogy (for each film)

#### Edinburgh International Film Festival

- **Winner** – 1956 – **Diploma of Merit** – *Pather Panchali* (Song of the Little Road)
- **Winner** – 1960 – **Diploma of Merit** – *Apur Sansar* (The World of Apu)

## San Francisco International Film Festival

- **Winner** – 1957 – Golden Gate for Best Picture – [Pather Panchali](#) (*Song of the Little Road*)
- **Winner** – 1957 – Golden Gate for Best Director – [Pather Panchali](#) (*Song of the Little Road*) – [Satyajit Ray](#)
- **Winner** – 1958 – Golden Gate for Best Picture – [Aparajito](#) (*The Unvanquished*)
- **Winner** – 1958 – Golden Gate for Best Director – [Aparajito](#) (*The Unvanquished*) – [Satyajit Ray](#)
- **Winner** – 1958 – International Critics' Award – [Aparajito](#) (*The Unvanquished*)

## Vancouver International Film Festival

- **Winner** – 1958 – Best Film – [Pather Panchali](#) (*Song of the Little Road*)

## New York Film Festival

- **Winner** – 1959 – Best Foreign Film – [Pather Panchali](#) (*Song of the Little Road*)

## Stratford Film Festival

- **Winner** – 1958 – Critics' Award for Best Film – [Pather Panchali](#) (*Song of the Little Road*)

## Other international awards

### National Board of Review Awards (United States)

- **Winner** – 1958 – Best Foreign Film – [Pather Panchali](#) (*Song of the Little Road*)
- **Winner** – 1960 – Best Foreign Film – [Apur Sansar](#) (*The World of Apu*)

### Kinema Junpo Awards (Tokyo)

- **Winner** – 1967 – Best Foreign Film – [Pather Panchali](#) (*Song of the Little Road*)

### Bodil Awards (Denmark)

- **Winner** – 1967 – [Best Non-European Film](#) – [Aparajito](#) (*The Unvanquished*)
- **Winner** – 1969 – [Best Non-European Film](#) – [Pather Panchali](#) (*Song of the Little Road*)

### British Academy Film Awards (United Kingdom)

- Nominated – 1958 – BAFTA Award for Best Film – [Pather Panchali](#) (*Song of the Little Road*)
- Nominated – 1959 – BAFTA Award for Best Film – [Aparajito](#) (*The Unvanquished*)
- Nominated – 1959 – BAFTA Award for Best Foreign Actress – [Aparajito](#) (*The Unvanquished*) – [Karuna Banerjee](#)
- Nominated – 1962 – BAFTA Award for Best Film – [Apur Sansar](#) (*The World of Apu*)

### Other awards

- **Winner** – 1956 Golden Carbao ([Manila](#)) – [Pather Panchali](#) (*Song of the Little Road*)
- **Winner** – 1956 Vatican Award (Rome) – [Pather Panchali](#) (*Song of the Little Road*)
  - **Winner** – 1958–1959 Golden Laurel for Best Foreign Film (United States) – [Aparajito](#) (*The Unvanquished*)





Satyajit Ray's **MAGNUM OPUS**

# Charulata

*Satyajit Ray*

When asked by interviewers which was his personal favourite among all the films, he had made in his 40-year long career, Satyajit Ray always said, "Charulata" (The Lonely Wife) — based on Rabindranath Tagore's short story"

*Look and enjoy the Satyajit Ray's Masterpiece*









**Please visit these webpages to know more about the film and do, if possible, a thorough study**

<https://satyajitray.org/charulata-the-lonely-wife/>

<https://www.imdb.com/title/tt0057935/>

<https://www.criterion.com/films/28447-charulata>

<https://en.wikipedia.org/wiki/Charulata>

<https://www.banglaboipdf.com/nostonir-by-rabindranath-tagore/>

[https://ijels.com/upload\\_document/issue\\_files/41IJELS-107202056-TheBird.pdf](https://ijels.com/upload_document/issue_files/41IJELS-107202056-TheBird.pdf)

**Please visit to watch the Film**

[https://www.youtube.com/watch?v=aneQKh2aYmw&ab\\_channel=ChayanBarman](https://www.youtube.com/watch?v=aneQKh2aYmw&ab_channel=ChayanBarman)



## A Glance

When asked by interviewers which was his personal favourite among all the films, he had made in his 40-year-long career, Satyajit Ray always said, 'Charulata' (The Lonely Wife). For Ray, this was the film with the least number of defects, the one film which he would make in exactly the same way, if asked to again. Today, it is Charulata — along with the Apu Trilogy — that acts as a representative of Ray's entire body of work.

Since Charulata, Ray operated the camera himself. This was because he wanted "to know exactly at all times how a shot is going, not only in terms of acting, but of acting viewed from a chosen set-up which imposes a particular spatial relationship between the actors. This relationship may keep changing in the shot through movement of the actors, or of the camera, or both. Through the lens is the only position from which these changes can be precisely gauged."

The film is an adaptation of a novella titled Nashtanirh (The Broken Nest) written by Rabindranath Tagore. Set in the late 19th century, it tells the story of a young, intelligent, educated and beautiful woman named Charulata. She is the wife of an affluent, upper class Bengali gentleman named Bhupati. A product of the renaissance of Bengal, Bhupati is an out-and-out liberal, and runs an English language newspaper named 'The Sentinel' — aimed at criticising the unfair practices of the British government in India. Bhupati and Charu's marriage is a childless one, and the man has very little time for his wife. However, he loves his wife dearly, encouraging her inherent artistic talents to flourish. Charu spends her days reading and supervising domestic chores.

Amidst this scene, arrives like a hurricane (quite literally) Bhupati's cousin Amal — a jovial, free-spirited young man, fresh out of college, with no ambition in life other than the pursuit of his literary aspirations. Bhupati entrusts his cousin with the responsibility of nurturing Charu's artistic talents. Amal and Charu, both of the same age, and more friends than relatives, begin to spend time together. But as the days go by, Charu begins to fall in love with Amal. Sensing this, and unwilling to betray his brother's trust, Amal distances himself from Charu and leaves the city. Charu is shocked and dejected, and seeing her lament the void that Amal has left behind in her life, Bhupati realises the truth. The man and his wife are now left behind to reconcile — to pick up the pieces and rebuild the broken nest.

It is virtually impossible to place a finger on one thing that makes Charulata one of Ray's finest films. With so many elements coming together to elevate the film to the height that it has achieved today, one can only say that it is a miracle, along with the sublime acumen of a visionary director like Ray that created such a fine piece of cinema. Consider the visual storytelling, for instance:

In the opening scene of the film, Ray establishes two important facts of the story with admirable finesse, and remarkable understatement. We see Charu moving from one room of the house to the other, watching passers-by on the street down below from the windows. And

[illegible]

★ If the moving images are not enough, consider the brilliance of Ray's background music, for ★  
★ instance. Understated to the extent that it almost becomes an integral part of the image on ★  
★ screen, Ray uses a mix of Tagore's songs and his own compositions to gently hover around the ★  
★ setting, giving the scenes a magical, dream-like quality. Coupled with the beautiful and well-★  
★ researched set design by his art director Bansi Chandragupta and an excellent sound design, ★  
★ these scenes transport one to the inner world of a late 19th century upper class household. ★

★ From the opening scene all the way to the last though, the film is completely owned by Madhabi ★  
★ Mukherjee, who becomes Charulata - blood, bone and soul. Bored beyond redemption, and ★  
★ languishing in the company of a rustic sister-in-law, with whom she cannot have a single ★  
★ meaningful conversation, she is much like the myna she herself cages. Mukherjee plays Charu ★  
★ with a deep understanding of the character, and a visible sense of empathy for her. It has ★



often been seen that while lending shades of grey to the protagonist of a film, an actor tends to bring in a semblance of justification, which tends to simmer just under the surface of the character she or he is playing, thus forcing the character to just fall short of being real. But Madhabi Mukherjee is too intelligent an actress to make that mistake. She brings to Charu an alarming degree of envy, an unrestrained attraction towards a man she knows she must not desire and an almost invisible suspension of her loyalty towards her husband — thus making Charulata one of the finest examples of a female character ever assayed on Indian screen.

### Cast:

| Characters        | Actors              |
|-------------------|---------------------|
| Charulata (Charu) | Madhabi Mukherjee   |
| Amal              | Soumitra Chatterjee |
| Bhupati           | Sailen Mukherjee    |
| Umapada           | Syamal Ghosal       |
| Mandakini (Manda) | Gitali Roy          |
| Braja             | Bholanath Koyal     |
| Nisikanta         | Suku Mukherjee      |
| Sasanka           | Dilip Bose          |
| Nilotpal Dey      | Joydeb              |
| Jagannath         | Bankim Ghosh        |



### Details:

|                        |                                                                      |
|------------------------|----------------------------------------------------------------------|
| Producer               | RDB & Co (R.D. Bansal / (RDB Productions)                            |
| Screenplay & Direction | Satyajit Ray form the short novel "Nastanirh" by Rabindranath Tagore |
| Cinematography         | Subrata Mitra                                                        |
| Editing                | Dulal Dutta                                                          |
| Art Direction          | Bansi Chandragupta                                                   |
| Music                  | Satyajit Ray                                                         |
| Sound                  | Nripen Pal, Atul Chatterjee, Sujit Sarkar                            |

### AWARDS:

| Year | Award                                       | Category                      | Recipient         |
|------|---------------------------------------------|-------------------------------|-------------------|
| 1964 | Bengal Film Journalists' Association Awards | Best Indian Films             | Satyajit Ray      |
| 1965 | Bengal Film Journalists' Association Awards | Best Director                 | Satyajit Ray      |
| 1965 | Bengal Film Journalists' Association Awards | Best Screenplay               | Satyajit Ray      |
| 1965 | Bengal Film Journalists' Association Awards | Best Music Director           | Satyajit Ray      |
| 1965 | Bengal Film Journalists' Association Awards | Best Actor                    | Shailen Mukherjee |
| 1965 | Bengal Film Journalists' Association Awards | Best Actress                  | Madhabi Mukherjee |
| 1965 | Berlin International Film Festival          | Silver Bear for Best Director | Satyajit Ray      |
| 1965 | Berlin International Film Festival          | OCIC Award                    | Satyajit Ray      |

| Year | Award                                  | Category          | Recipient                     |
|------|----------------------------------------|-------------------|-------------------------------|
| 1965 | National Film Awards                   | Best Feature Film | R. D. Bansal and Satyajit Ray |
| 1968 | Valladolid International Film Festival | Golden Spike      | Satyajit Ray                  |

| MADHABI MUKHERJEE                                                                 | SOUMITRA CHATTERJEE                                                               | SAILEN MUKHERJEE                                                                    |
|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|  |  |  |
| Charulata (Charu)                                                                 | Amal                                                                              | Bhupati                                                                             |



# Tributes to Ray



Several international film critics / contributors have paid a vast range of tributes to Satyajit Ray. Selected some are provided here indicating the variety of its own class.

Source : <https://satyajitrayworld.org/tribute.html>

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Akira Kurosawa

The quiet but deep observation, understanding and love of the human race, which are characteristic of all his films, have impressed me greatly... I feel that he (Ray) is a 'giant' of the movie industry. Not to have seen the cinema of Ray means existing in the world without seeing the sun or the moon.



Michelangelo Antonioni

My admiration for Satyajit Ray is total. I am very thankful to him because through his films I have known India with a deep insight.



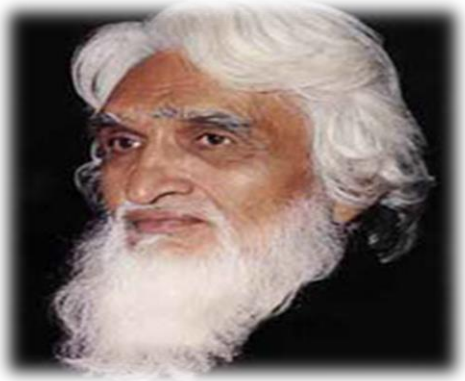
John Huston

When I saw the footage of *Pather Panchali* in Calcutta in 1954 I was deeply impressed and recognized it as the work of a great filmmaker. My subsequent meeting with Ray was a high point of my visit to India. Everything he did and said supported my feelings upon viewing his film.



Arthur C. Clarke

I must admit I get rather restive when people write saying that my first published story was my best. Perhaps Satyajit feels the same about his own first born. But surely *Pather Panchali* is one of the most heartbreakingly beautiful films ever made. There are scenes which I need never view again because they are burnt upon my memory.



M.F. Husain

I have a fascination for Satyajit Ray's films. My first experience of them was *Pather Panchali*. I was so taken with it that I sketched many drawings inspired by it. The world of the Bengali villages stirred me. My 1986 exhibition, 'From Gitanjali to *Pather Panchali*', was my tribute to Ray's film.



Adoor Gopalakrishnan

Apart from being one of the greatest filmmakers of our time, Ray is a most singular symbol of what is best and most revered in Indian cinema. I am proud that we, the Indian filmmakers of the present generation, are greatly indebted to Satyajit Ray for having taught us to look at the Indian reality in ways different and deeper than was ever attempted before.



Ben Kingsley

Satyajit Ray, I salute you. The greatest of our poets of the cinema.



Kashiko Kawakita

When I first saw *Pather Panchali* in 1956 at Cannes, it struck me like thunder. When I met Satyajit Ray in 1956 in Brussels, he looked like Krishna, the mighty God. Since then, he has been my great master; through him and through his works I learned how to live and how to love.



Salman Rushdie

'I can never forget the excitement in my mind after seeing it,' Akira Kurosawa said about Satyajit Ray's first film, *Pather Panchali*, and it's true, this movie, made from next to nothing, mostly with untrained actors, by a director who was learning (and making up) the rules as he went along, is a work of such lyrical and emotional force that it becomes, for its audiences, as potent as their most deeply personal memories.



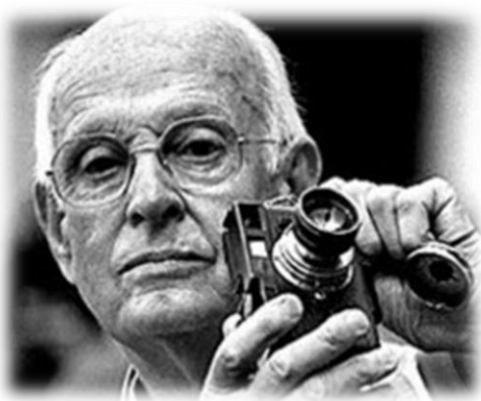
Yehudi Menuhin

Satyajit Ray is a great Indian who has contributed a new idiom to the cinema and brought us the wealth of a great civilization we hardly knew anything about. We shall always remain indebted to him.



Vidia S. Naipaul

Satyajit Ray and Akira Kurosawa are among the most prodigious personalities in the cinema since it came into being. They are not, like the Americans, looking for a property. They are doing on film what the old novelists of the nineteenth century did. They are describing their societies, their cultures, in the modern medium. Their work hangs together; it's about their view of the world, being given in different ways at different times.



Henri Cartier-Bresson

I am extremely sorry I never took a photograph of Satyajit Ray. I have tremendous admiration for his work, and I enjoyed speaking to him so much each time I met him that I completely forgot to take a snap. Please excuse me for being such a bad journalist!



Amartya Sen

The work of Satyajit Ray presents a remarkably insightful understanding of the relations between cultures, and his ideas remain pertinent to the great cultural debates in the contemporary world, not least in India.



Amitav Ghosh

Ray was for me, not just a great artist he was something even rarer. An artist who had crafted his life so that it could serve as an example to others. In a world where people in the arts are often expected, even encouraged, to be unmindful of those around them, he was exemplary in his dealings with people. This was, I think, one of the reasons why he was able to sustain his creative energies for as long as he did, because he refused to make a fetish of himself. As a student I had heard him speak on several occasions. It always seemed to me that there was something very private about his manner. I had the sense that it was by holding the world at arm's length that he had managed to be as productive as he had. This was a stance I respected then and respect even more today, now that I am more aware of how easy it is to be distracted by the demands of public life.



Chidananda Das Gupta

For us in India, and especially in Bengal, the sense of the end of an era is overwhelming. For Ray represented a set of high moral values and large world view, at once deeply Indian and universal, that has sustained the best in Indian tradition through a series of great men of Indian Renaissance of the 19th and the 20th Centuries, of whom Ray was the last. What lends greater poignancy to our loss is that the ideals nurtured by these great men for nearly 200 years is in grave peril today.



Mrinal Sen

Sometime in April or May 1991, Satyajit Ray called me twice during the day. He called to remind us of a special screening (of *Agantuk*) being organised in a small theatre. When my wife and I got there, over a dozen shoulders, Ray saw us and greeted us with unusual warmth. He looked confident and serene. I could almost read his mind. He seemed to be saying, "You shall see, I have given my all!" Then, just before the 120 minute screening began, he looked at Utpal Dutt, his lead actor, and said with remarkable energy, "Utpal, do not forget what I told you." Then a meaningful pause. "Didn't I tell you that you are my protagonist?" he said. Possibly he meant more, perhaps 'spokesman' which, allegedly, he did call Dutt in an interview. Deeply moved, Dutt bent down and touched his feet. Utpal Dutt bending down and touching his feet! Never seen before, never heard of. Never, ever. Unbelievable! We were amazed.



Ruth Prawer Jhabvala

Out of his great body of work, my own particular favourite is his film *Charulata*. Although he was such a superb visual artist, Ray's main inspiration was literary. He always wrote his own scripts (as well as directing them and composing his own original score!) and his greatest films were all adaptations of favourite novels and stories, including *Charulata*, which was based on a novella by Tagore. It doesn't seem to matter through what medium — novels, plays, films, music, the most potent influences reach us. All great works stimulate a hopeful emulation that ends occasionally, as in the films of Satyajit Ray, in radiant success ensuring the continuation of this business of influence and inspiration that makes us all try and try and try again.

Satyajit Ray

Satyajit Ray Film & Television Institute

An Academic Institute

under Ministry of Information & Broadcasting, Govt. of India

<http://srfti.ac.in/>

As one of the largest stand-alone film school campuses in the world SRFTI (established in 1995) is situated on the eastern fringe of the city of Kolkata, West Bengal, India.

The extra-ordinarily sprawling green campus offers an array of perfect setting for the audio-visually driven minds. The lakes, the ponds, the lush green velvety spread, etc., provide an idyllic creative space, serene and sequestered, to lend euphonies of creative spark. It is a space that provokes, inspires and prepares the students to undertake their audio-visual odyssey with enthusiasm and conviction.

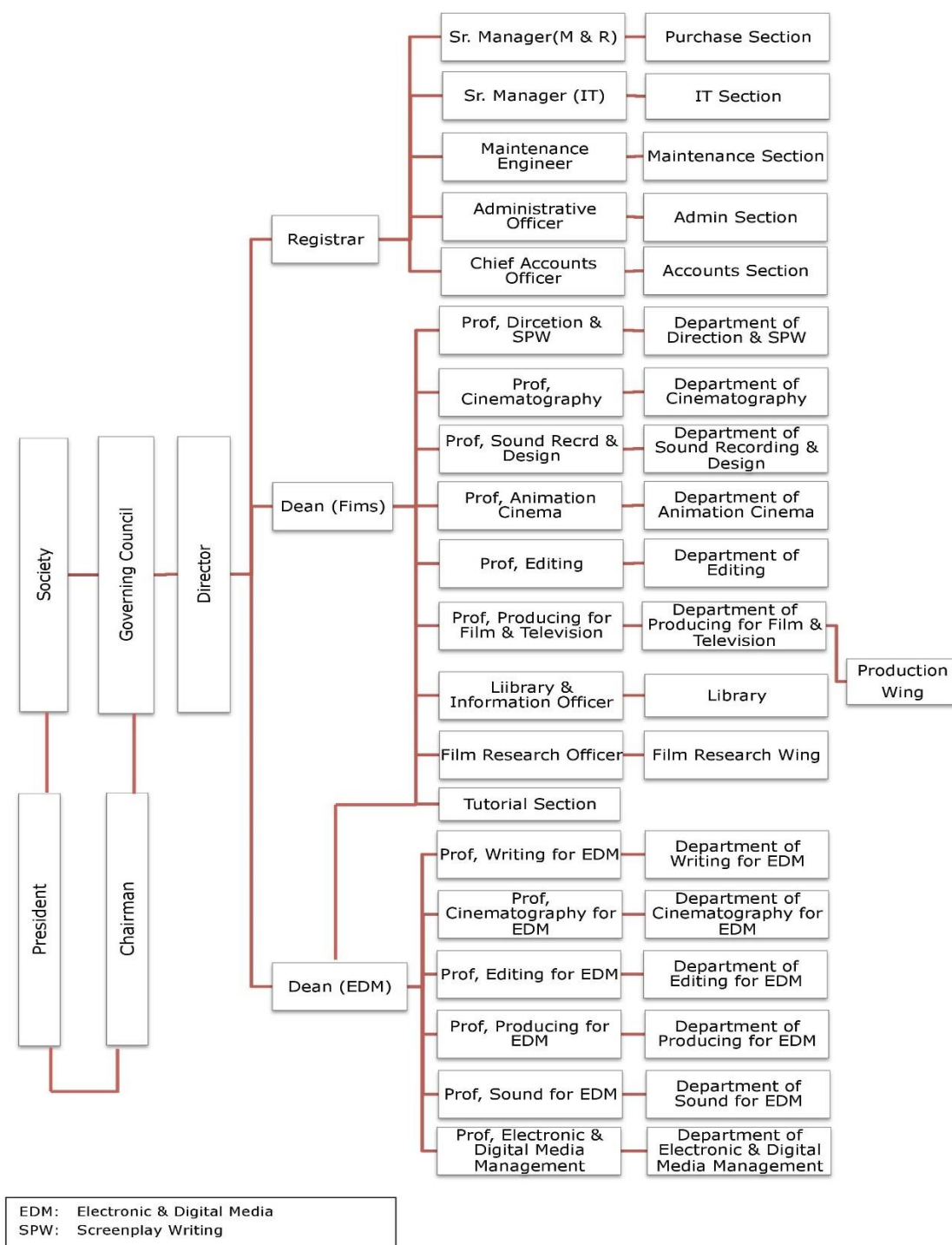
The institute is governed by an autonomous body with Governing Council, Standing Finance Committee and an Academic Council. The Institute has emerged as a national centre of excellence which offers post-graduate program in Cinematic studies.

Admission process to any of the courses is done on the basis of the marks secured by the candidates in Joint Entrance Test (JET) conducted jointly by SRFTI and FTII which is followed by the Interview conducted by the Institute. The final selection is based on the performance of the candidates in the Interview.

The following is the academic infra-structure of the Institute.

Departments	
Film Wing	Electronic & Digital Media Wing
Direction & Screenplay Writing	Electronic and Digital Media Management
Sound Recording and Design	Writing for Electronic and Digital Media
Editing	Direction & Producing for Electronic & Digital Media
Cinematography	Cinematography for Electronic and Digital Media
Film & Television	Editing for Electronic and Digital Media
Animation Cinema	Sound for Electronic and Digital Media

Organisational Structure of the Institute







The SRFTI conducts Short Courses, PG Programs in Cinema, PG Programs in Electronic & Digital Media [EDM] and Research.

CLAPSTICK

Clapstick, an biannual film festival organized by SRFTI, is a showcase of student's work from film schools all over the world. Bringing together films made in different socio-cultural spaces by some of the most promising young film making talents in the world today, the festival offers a peek into the future of Cinema.





Satyajit Ray

Satyajit Ray Lifetime Achievement Award



In homage to the legendary filmmaker, the Ministry of Information & Broadcasting had organised year-long (2021-2022) Centenary Celebrations of late Shri Satyajit Ray across India and abroad.

As part of the celebrations, the Media Units of Ministry of Information & Broadcasting viz. Directorate of Film Festivals, Films Division, NFDC, NFAI, and Satyajit Ray Film and Television Institute (SRFTI), Kolkata are planning a series of activities. Other Ministries/Departments including Ministry of External Affairs and Ministry of Culture will also be playing an active part.

In recognition of Shri Satyajit Ray's legacy, "**Satyajit Ray Lifetime Achievement Award for Excellence in Cinema**" has been instituted from this year to be given at the International Film Festival of India (IFFI) every year starting from this year.

★ The Award consists of a cash prize of 10 lakh rupees, a certificate, Shawl, along with
★ a Silver Peacock medal and a Scroll. ★

★ The award was given at the 52nd edition of the International Film Festival of India (IFFI), which will be held in Goa from 20th -28th November 2021.

☆ Hungarian filmmaker **Istvan Szabo** and Hollywood filmmaker **Martin Scorsese**
 ☆ have been chosen as the recipient of the inaugural Satyajit Ray Lifetime Achievement
 ☆ Award for Excellence in Cinema.



AffairsCloud to be honoured with
SATYAJIT RAY
Lifetime Achievement Award

Recipients of Satyajit Ray Lifetime Achievement Award for Excellence in Cinema in 2021.

Istvan Szabo

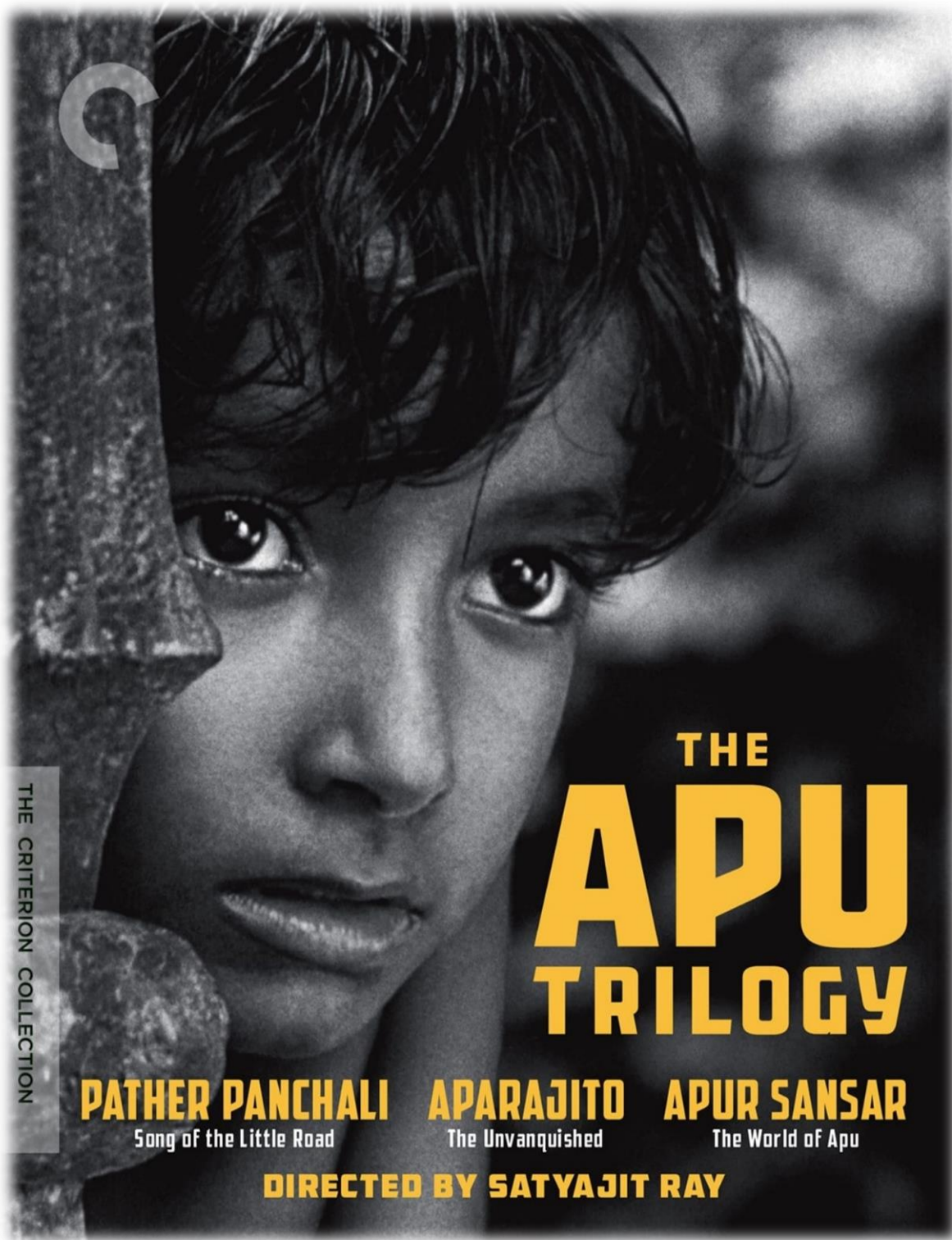
- Istvan Szabo is the most notable Hungarian filmmakers. He has been known outside the Hungarian-speaking world since 1960s.
- He achieved his greatest international success with movie called Mephisto (1981). For this, he was awarded with an Oscar in the best foreign language film category.

Martin Scorsese

He is one of the greatest and most influential directors in film history. He established filmmaking history in nine films made with Robert De Niro, such as biographical sports drama Raging Bull (1980) and psychological thriller Taxi Driver (1976). He has also been known for his collaborations with actor Leonardo DiCaprio. Scorsese directed Leonardo in five films namely, Gangs of New York (2002), The Aviator (2004), The Departed (2006), Shutter Island (2010) and The Wolf of Wall Street (2013).

Satyajit Ray Lifetime Achievement Award (since 2021)

Edition	Awardee	Nationality	Craft
52nd [2021]	Martin Scorsese	American	Film director, producer, screenwriter, and actor
	István Szabó	Hungarian	Film director
53rd [2022]	Carlos Saura	Spanish	Film director, producer, photographer, and actor
54th [2023]	Michael Douglas	American	Film director, producer and Actor



THE CRITERION COLLECTION

THE **APU** TRILOGY

PATHER PANCHALI

Song of the Little Road

APARAJITO

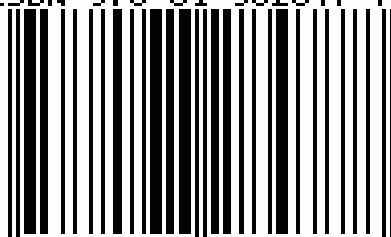
The Unvanquished

APUR SANSAR

The World of Apu

DIRECTED BY SATYAJIT RAY

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